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EARLY SOUTHERN  
DECORATIVE ARTS

November, 1979  
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Decorative Arts

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*Figure 1. CHARLES PINCKNEY (c. 1699-1758). Tempera on ivory, 1 1/8 x 15/16 inches, actual size. Private collection. MESDA research file S-5748.*

The subject was born in South Carolina, read law in England, there was married to Elizabeth Lamb (1726). He entered the Commons House of South Carolina in 1731, was appointed Attorney General of the colony in 1732, served as Advocate General in the Court of Vice Admiralty in early 1733, was Speaker of the Commons House in 1736, and was a member of Council in 1741. After the death of Elizabeth, he married Eliza Lucas in 1744. His appointment as Chief Justice of South Carolina was made in 1752, but was not confirmed by the King of England. He spent the last years of his life in England with his family, returning to South Carolina the same year in which he died.

## *America's Earliest Woman Miniaturist*

FRANK L. HORTON

Charles Pinckney's somewhat smugly amused face (Figure 1) was skillfully captured in a small miniature likeness executed by Mary Roberts during the 1740s. Pinckney's fine dress and jocular rotundity are ample proof of his considerable social and financial success in the fashionable Charleston community. No doubt Pinckney had indulged his wife, Eliza Lucas, with this "trifle," and it may well be that Eliza herself sat for a matching miniature at the same time — an early example, perhaps, of a woman lending support to feminine art and industry. The widow Roberts certainly must have needed the patronage of families like the Pinckneys, and she could have picked no better ally than Eliza. That lady, it might be recalled, had single-handedly introduced the prosperous culture of indigo into South Carolina. Eliza Pinckney was known for her keen sense of business, and she quite obviously had a strong will of her own.

With the discovery of the Charles Pinckney miniature, signed MR, we can identify the work of Mary Roberts as America's earliest known woman miniaturist. It is interesting that Jeremiah Theus, also of Charleston, is heretofore credited as having painted the earliest American miniature on ivory,<sup>1</sup> and America's first woman artist, Henrietta Johnston, the pastel artist, worked in that same city at an early date.

Mary Roberts is presumed to have been in Charleston by 1735, when her husband, Bishop Roberts, first advertised that he did "Portrait-painting and Engraving, Heraldry and House painting . . . performed expeditiously in a good manner" in the

*South-Carolina Gazette*, May 17, 1735. Before his untimely death in early 1740, he advertised twice again in the same newspaper: on April 3, 1736, in which he solicited pupils that wished to be instructed in the "Art of Drawing," and on July 23, 1737, to inform that "Gentlemen may be supplied with Landshapes [sic] for Chimney-Pieces of all Sizes: Likewise Draughts of their Houses in Colours or India Ink, by *B. Roberts*." This last advertisement suggests the talent for which he is best remembered. His "Prospect and Plan" of Charleston remains today as the earliest representation of that city.

It was his widow, Mary, however, who first mentioned in early 1740 the completion of the engraving based upon Bishop Roberts' rather primitive panorama watercolor.<sup>2</sup>

All Persons who had subscribed to Mr. Bishop Roberts (late of Charlestown deceased) for the Prospect and Plan of the said Town, are desired to send for them to Mary Roberts Widow and Administratrix at her House in Tradd street, where they are ready to be delivered, and those who have them are required to pay her for the same, in order to enable her to settle all her late Husband's Affairs.

NB. Face Painting well performed by the said Mary Roberts, who has several Pictures and a Printing Press to dispose of.<sup>3</sup>

We have not found earlier mention of her "face painting," nor are there any other notices of her talent as a miniaturist. While the miniature of Charles Pinckney is not dated, the costume and wig were in fashion by 1745, and it may be that the miniature represents Pinckney at the time of his marriage to Eliza Lucas in May, 1744, when Charles was forty-four or forty-five years of age. Since Mary Roberts advertised her talent in early 1740, we can certainly look upon this example of her work as one of the earliest, if not *the* earliest American miniature on ivory found to date. It was certainly painted before the Pinckney family sailed for England in April, 1753, not to return until May, 1758.<sup>4</sup>

The widow Roberts was to experience considerable trouble and expense in closing out her husband's estate, and on two later occasions she ran rather poignant notices to ask that subscribers to the view of Charleston make "speedy payment to



*Figure 2. SAMUEL PRIOLEAU (1717-1792). Tempera on ivory, 1 3/32 x 29/32 inches, actual size. Gift of Victor Morawetz to the Gibbes Art Gallery, Carolina Art Association, Charleston, S.C. MESDA research file S-3430.*

The subject was born in South Carolina, the son of the silversmith, Samuel Prioleau, and his wife, Mary Magdalen Gendron. He married Providence Hext in 1739, and her portrait, thought to be by another hand, is on the reverse of this miniature. Prioleau became a merchant in Charleston.

her, at Mrs. Hammerton's on the Green near St. Philip's Church . . . on Failure of which she must be obliged to put the said Subscribers Names into this Gazette, to prevent their pleading ignorance, . . .''<sup>5</sup> This notice was published two and a half years after a similar notice in which she had actually released the names of some thirty-two subscribers.<sup>6</sup> This was an extraordinary method, in mid-eighteenth century Charleston, to collect indebtedness to an estate; the author knows of no similar example.

Such advertising must certainly have caused displeasure on the part of a number of Charlestonians, and one wonders if her business at "face painting" did not suffer. Further signs of her financial struggle are found in 1743:

WHEREAS it has been reported that the Subscriber cannot print Copies off Copper Plates, &c. but at such Times as the Publick shall require the Use of her Rolling Press, this is to certify that the same is a manifest Falshood, for that she is ready and willing to serve all Gentlemen and others as shall be pleased to employ her for that Purpose.

*Mary Roberts.*<sup>7</sup>

This important notice, establishing Mary Roberts as operating a copperplate rolling press, opens an interesting door to the possibilities of finding imprints from her press.<sup>8</sup> She may well have been employed by the local government for printing engraved certificates, money, or bill heads, perhaps to the chagrin of the local competition.

It was not until early 1745 that the widow Roberts again considered closing her business of copperplate printing: "A Press for printing off Copper Plates, to be disposed of by *Mary Roberts* at Mrs. *Hammerton's*."<sup>9</sup>

We know little else of the life of Mary Roberts. She was apparently a good friend of the widow Elizabeth Hammerton and gave her address as at the Hammerton home from early 1743. A codicil to the will of Elizabeth Hammerton, dated October 6, 1748, and proved January 18, 1749/50, left "All my clothes, furniture, &c., to Mary Roberts, widow . . ."<sup>10</sup>

Mary Roberts' death was not recorded in the *Gazette*. Only a terse entry in the book of St. Philips' Church, October 24, 1761, "Was Buried Mary Roberts," tells us of the end of America's

first woman miniaturist.<sup>11</sup> Her capability as a miniaturist, however, survived. Her straightforward rendering of Charles Pinckney recorded a realistic likeness of this well-known personage that is comparable to images of the same subject found in later portraits by other artists. From this signed example an attribution is here made to a second miniature by Mary Roberts, that of Samuel Prioleau (II), merchant of Charleston (Figure 2). Both miniatures have the same type of stippled backgrounds and much the same manner of treating the anatomy of the subjects. The two portraits are of the same decade in period. It is hoped that others will be identified and that her place among the artists of Charleston will be better recognized.

## NOTES

1. Harry B. Wehle, *American Miniatures 1730-1850* (Garden City: Doubleday, Page & Co., 1927), p. 13 and plate II, a miniature of Mrs. Jacob Motte, c. 1750.
2. Anna Wells Rutledge, "Charleston's First Artistic Couple," *Antiques*, August, 1947, pp. 100-102, with illustrations of both the watercolor and W. H. Toms' engraving, published in London, 9 June 1739.
3. *South-Carolina Gazette*, Charleston, 9 Feb. 1739/40.
4. Frances Leigh Williams, *A Founding Family: The Pinckneys of South Carolina* (New York: Harcourt Brace Jovanovich, 1978), pp. 3-18.
5. *South-Carolina Gazette*, Charleston, 19 Mar. 1743/44.
6. *Ibid.*, 16 August 1740.
7. *Ibid.*, 12 September 1743.
8. Women printers, especially those who could run copperplate prints, were not common in colonial America. Another example in the South, however, was Mary Katherine Goddard of Baltimore who advertised in the *Maryland Journal and Baltimore Advertiser* on 2 April 1782 that she could offer "Letter-Press and Copper-Plate Printing executed in a neat and expeditious Manner . . ."
9. *South-Carolina Gazette*, Charleston, 25 Jan. 1745/46.
10. Lothrop Withington, "South Carolina Gleanings in England," *South Carolina Historical and Genealogical Magazine*, Vol. 4, p. 233.
11. D.E. Huger Smith and A.S. Salley, Jr., ed., *Register of St. Philips' Parish, Charles Town, or Charleston, S.C., 1754-1810* (Columbia: University of South Carolina Press, 1971), p. 299.

## *The Arts of Shenandoah County, Virginia 1770-1825*

WALLACE B. GUSLER

The area that is now Shenandoah County, Virginia, was principally settled in the middle of the eighteenth century. While the major settlement occurred in the second and third quarters of the eighteenth century, recorded visits by explorers date as early as 1670, and in 1707 Louis Michell visited and drew a map of the area.<sup>1</sup> The central part of the county is a large wide valley floor splitting the Alleghany mountains to the west and the Blue Ridge to the east. The North Fork of the Shenandoah River winds through the county, eventually joining the South Fork and emptying into the Potomac. This fertile land, studded with limestone outcrops, was especially attractive to German immigrants — being so similar to the rolling terrain of their homeland. Mixing with the Germans were large numbers of Scots-Irish — usually called “English” both by themselves and by the Germans.

Shenandoah County was formed from part of Frederick County in 1772, and was first named “Dunmore” in honor of John Murray, Earl of Dunmore, who was at that time royal governor of Virginia. In 1778 the county’s name was changed to “Shenandoah” because of the bitterness people there felt toward the British and particularly Lord Dunmore.

The name Shenandoah is of Indian origin and according to tradition means “Daughter of the Stars.” It was first recorded by Michell in 1707 as “Cenuntua” and evolved to its present form through many different spellings in the early years of the eighteenth century.<sup>2</sup> Indian occupation in the area dates from

the Paleo (10,000, 12,000 B.C.) to the contact (seventeenth century A.D.) period. At the time of the European explorations in the seventeenth century few permanent settlements were established in any part of the Shenandoah Valley. It was regarded as a hunting ground and the “warriors path” crossed it from north to south, providing one of the major Indian travel routes. Iroquois from the north travelled via this path to the Carolinas and



Figure 1. Shenandoah County, Virginia, from Hermann Boye, A Map of the State of Virginia, 1825. The principal towns of the county were established in the 18th century. Woodstock, the county seat, was divided into lots in 1762. Strasburg, to the north, was laid out in 1749, while New Market, located on the southern edge, was established in 1785. Courtesy of the Library of Congress.

southward; Shawnee from the Ohio Valley went to Pennsylvania and northward. This warrior's path was utilized by the whites and became the "Great Road" as described by Frye & Jefferson on their map of 1775: "The Great Road from the Yadkin River through Virginia to Philadelphia distant 435 miles." This road was the longest in North America, running the length of Shenandoah County as the principal route of southwestward migration from Philadelphia to the Carolinas, and later Kentucky, after the opening of the Cumberland Gap. The continuous stream of people travelling this road stimulated the growth of towns (Fig. 1) and developed a strong market for craftsmen and merchants in them. In 1816 one traveller made an observation on these towns and the economic systems that supported them:

In ranging up the valley from Staunton to W--[Woodstock] where I now am, we passed through a fine country of limestone, abounding in gay meadows, and pure springs, and bordered on all sides by mountains. The distance is about one hundred miles, and there are several towns in the way, which, however, do not exhibit any great appearance of growth or prosperity. They are generally the county seats, and depend in a great degree on the expenditures of those who are brought there by law business, and the employment given to tradesmen of different kinds, by a circle of the surrounding country, of which each town forms a sort of centre. As new towns are founded in various places, this circle of course diminishes; and as new roads are made, or obstructions in the river removed, the little trade they enjoy is carried very often in another direction.<sup>3</sup>

It should be noted that at the time this was written, the entire country was in severe economic depression following the end of the War of 1812, and, also, the Great Wagon Road was no longer central to westward migration as it had been for several decades earlier. Regardless, this statement makes clear the role these towns played as trade centers.

Often tradesmen in country towns are described as jacks-of-all-trades, and it is generally thought that they were forced into diversity because of the lack of sufficient business in their principal occupations. This view is far from proven fact, and some evidence suggests it may be an over-simplification at times

resulting in error. Two circumstances have contributed to the perpetuation of this belief. The first is the surviving account books of the rural craftsmen that often contain accounts for a great variety of projects. However, these accounts do not necessarily represent work executed by the tradesmen, only that it was done under his charge. The work could have been carried out by his apprentices, indentured servants, slaves, by other tradesmen on contract, or by persons working off debts. The second important point, and one that is seldom recognized today, is the frequent practice in eighteenth and nineteenth century Virginia of contracting and subcontracting every variety of project. The following account<sup>4</sup> gives considerable insight into this practice as well as the surprising degree of trade specialization available in Woodstock in the 1780s:

Col. Jacob Rinker	
To John Croudson	Dr.
1787	
May 16. To Cash pd. for 11 yds. blue Sarsnet	
@ 5/ -2.15-	
Sept. 12. To Wm. Bushby for painting lettering with gold shading the Colours for the 2	
Regiment of Shennandoa Militia . . . . .	4..5..0½
Making the Colours & sewing silk . . . . .	..5..
Novr. 7th To George Fravel for making 2 Stafts	
& horn Tips for the Cases . . . . .	..4..6
To 2 Yds. Linen for the cases & making . . . . .	..6..6
To Christian Huffman for making	
brass tops for the Stafts &c . . . . .	1..1..0
To John Effinger for painting the	
Stafts & Cases . . . . .	..5..6
	<hr/>
	9..2..0½

It is quite obvious from this account that John Croudson, who ran a store in Woodstock, was the contractor and not a craftsman at all. The detail of this bill is probably the result of the charges being drawn on the State Militia fund, where they would come under the scrutiny of the state auditors. Had the circumstances been usual, this account would more likely have appeared as a simple charge for the “colors” from Croudson to Rinker, in which case one might be led to believe that Croudson was the craftsman that produced the flags. This simple reaction

would be normal and we can see how misleading it would be. First, Croudson is not the craftsman involved; and second, the making of the "colours" was not simply sewing and decorating flags, but also involved making the staffs, both wood and metal parts, and very elaborate cases with horn tips. Many eighteenth century accounts that represent complex activities appear as very simple entries and one must constantly be on guard to research and investigate the problem from as many different approaches as possible.

The specialists Croudson drew on in Woodstock for this project give us a rare look into the tradesmen available there, and, by extension, other back-country towns. William Bushby appears to have been a hatter or tailor; George Fravel, a cabinet-maker; Christian Huffman, a gunsmith, and John Effinger, a painter. Gunsmiths and clockmakers both cast brass; perhaps Fravel lathe-turned the casting patterns for Huffman.

Although Scots-Irish were present, the artisans of Shenandoah County were primarily of German and Swiss origin. Their application of traditional German design and folk art vernacular to English forms created one of the most interesting American regional styles. While these styles are highly individual and varied, they were influenced by the developments in Winchester, the largest town in the Shenandoah Valley.<sup>5</sup> Winchester was the most influential trade center of the region, and the styles that developed there had a significant influence on objects made down the Valley and westward into the Potomac Valley.

The people of Shenandoah County were slow to accept the neoclassical style, and it is not unusual to encounter rococo forms and decoration there well into the first quarter of the nineteenth century. When the neoclassical style does appear, it usually is not seen in a pure form but combined with earlier stylistic features. Often the product of the rural environment of the Valley was the retention of forms which were a decade or two out of fashion but developed in a different and sometimes startling direction from their original concept.

The high chest in Figure 2 is an excellent example of this.<sup>6</sup> The quarter-columns with their turned interruptions indicate a date well into the first quarter of the nineteenth century. The case is made in three parts instead of the usual two;<sup>7</sup> the bottom and middle sections are normal in their proportions and construction, but the highly unusual top section is constructed in the form of a tall case clock hood. This hood is secured to the



*Figure 2. High chest, ca. 1810-15, walnut with poplar secondary wood. The legs are modern replacements. 92" HOA, 42" WOA, 22" DOA. Private collection. MESDA research file S-2328.*

middle section by an overlapping molding which fits around the crown molding of the middle section. This, too, is a concept drawn from clock case construction. The three drawers in the arch section of the top have segments of the arch molding attached to them, almost giving them the appearance of being stationary.



*Figure 2a. Detail of the high chest in Fig. 2, showing the spirally gadrooned and fluted quarter column with a turned interruption in the center.*

Although the rural opulence of this high chest is not matched by any other case piece illustrated here, many decorative devices on it were commonly used in this county. The most distinctive is the extensive use of gadrooning, which was executed in several different forms and media. On the high chest (Fig. 2a) it is composed of alternate gadroons and flutes, while other examples are composed entirely of parallel flutes, as can be seen on the lower buttstock molding on a longrifle made in Woodstock by Uriah Fisher (Fig. 3, 3a). Another application of this decorative concept can be seen on the base molding and feet of a painted chest from Shenandoah County (Fig. 4) and on several examples of neighboring Page County painted furniture. In the example illustrated, the effect of gadrooning is achieved by diagonal or vertical stripes painted in two or three alternate colors. A similar instance where painted stripes are used to simulate fluting and gadrooning is shown in the work of the



*Figure 3. Flintlock longrifle, ca. 1825, signed "U.F." (Uriah Fisher), made in Woodstock. The stock is of curly maple with brass mounts and coin silver inlays. Private collection. Wallace Gusler photograph.*



*Figure 3a. Detail of lower buttstock molding of rifle in Fig. 3. Gusler photograph.*

painter who executed the chest in Fig. 5, where the intent was to make a graphic depiction of the elements of a clock hood, such as that in Fig. 6. Here the painted stripes beneath the ball finial simulate the actual fluted plinth beneath the finial on a clock hood. In most examples where the gadrooning or fluting is used in a symmetrical scheme, it is arranged in a chevron pattern.

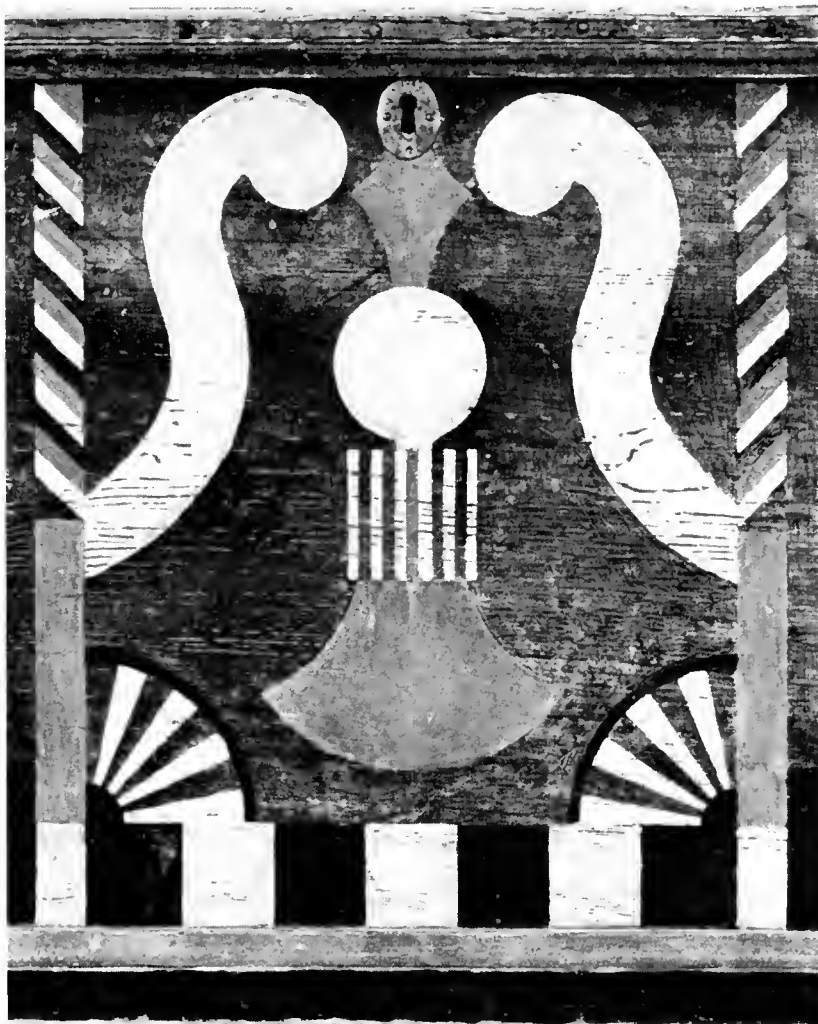


Figure 4. Chest, dated 1770, of white pine, yellow pine, and oak. Painted decoration in white, green, and red on a reddish-brown ground. 20" HOA, 49" WOA, 20" DOA. Private collection. Gusler photograph.



Figure 5. Chest, ca. 1800, of yellow pine and walnut. The painted decoration on this piece and the clock illustrated in Fig. 6 has been attributed to Johannes Spitler of eastern Shenandoah County (See Walters, Donald, "Johannes Spitler, Shenandoah County, Virginia, furniture decorator," *Antiques*, Vol. CVIII, No. 4, October 1975, pp. 730-735). 25 3/8" HOA, 49 1/8" WOA, 22 1/16" DOA. Private collection. Delmore Wenzel photograph.

The chevron arrangement of the gadrooning can be seen decorating the drawer fronts of the hood section of the high chest (Fig. 2). On case pieces which have these elements on each side, the gadrooning is arranged in a separated chevron design.



*Figure 5a. Detail of chest in Fig. 5; blue ground with details in white, black, and red. Wenzel photograph.*

The mantel in Fig. 7, in a house north of Woodstock, is exceptional for this area because of its applied carving. Here also gadrooning forms an important part of the decoration and can be seen covering the bottom half of the swag (Fig. 7a). Unfortunately, the present paint has been added in recent years, and it is not known if this mantel was originally polychromed, though such treatment was likely.



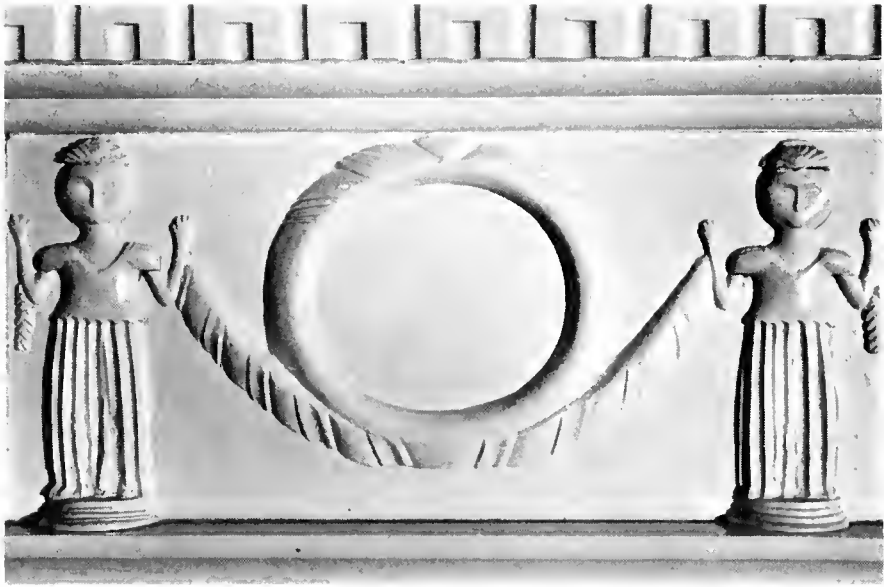
*Figure 6. Tall case clock, dated 1800. Yellow pine throughout. The decoration is attributed to Spitler (see Fig. 5). 97 $\frac{3}{4}$ " HOA, 20" WOA. Collection of Abby Aldrich Rockefeller Folk Art Center. Wenzel photograph.*



*Figure 6a. Detail of pediment of clock in Fig. 6. Blue ground with details in white and red. Hans E. Lorenz photograph.*



*Figure 7. Mantel, ca. 1815-20, in a house near Woodstock. Gusler photograph.*



*Figure 7a. Detail of mantel in Fig. 7. Gusler photograph.*

The carving of the figures on this mantel is probably the work of the same hand that carved the patterns for the cast iron andiron shown in Fig. 8. The facial features are very similar, particularly the form of the eyes and chin, and the cap of the andiron figure covers practically the same position of the head as hair on the mantel figures. A similar correlation between the heavy fluting of the acanthus on the andirons and the skirts of the figures is evident. Three pairs and one single example of these andirons have been found in this area. They are of the same design but cast in sand molds produced from three different size patterns, one having a wider proportion than the one shown here, and another which is much larger.

The desk and bookcase illustrated in Fig. 9 appears to be related to this regional group by several features. However, significant variations from the documented work of the area make positive attribution uncertain. The finial (Fig. 9a), with its grooved surfaces, seems related to the gadrooning done in Shenandoah County, but the carved rosette at the base of the finial is very similar to Newport, Rhode Island work, although any real association with Rhode Island seems unlikely. The finials of the Shenandoah County clock (Fig. 16) are fluted in a similar, but not identical, fashion. The feet and the rope-carved quarter columns of the desk also seem related to the clock. While they have no identical feature, the applied carved figures on the pediment are similar in their approach to design and execution to those on



*Figure 8. One of a pair of cast iron andirons, ca. 1810-20. 14 7/8" HOA, width at feet 12". Private collection. MESDA research file S-2330.*

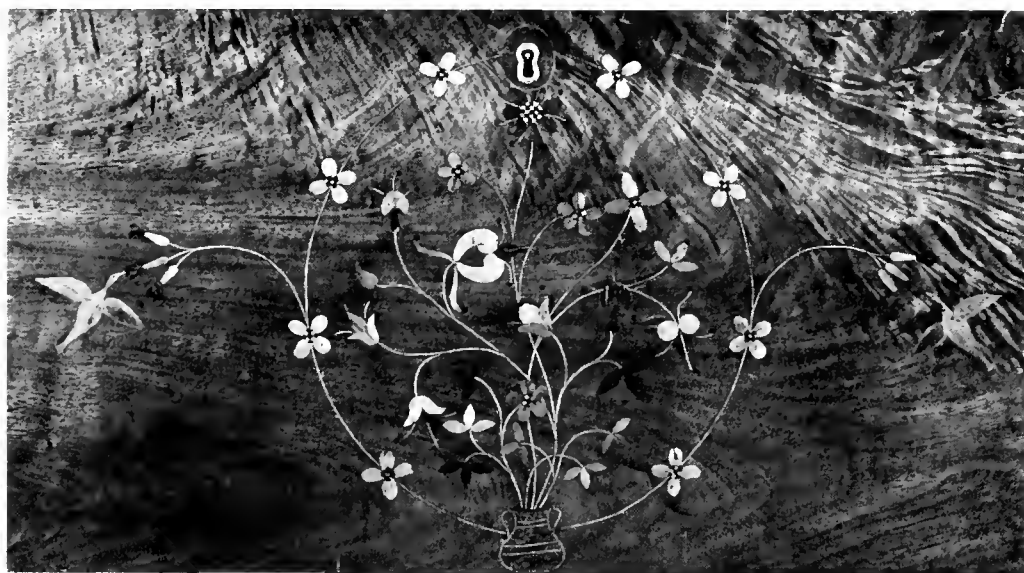


*Figure 9. Desk and bookcase, ca. 1795, walnut with yellow pine secondary wood. 90 5/8" HOA, 42" W'OA, 21 7/8" DOA. Private collection. MESDA research file S-2484.*

the mantel (Figs. 7 and 9) and on the andirons (Fig. 8). The inlay on the fallboard (Fig. 9b) bears some similarity to fraktur decoration, while the use of small dots at the ends of sprigs derives from the ancient method of inlaying ivory, staghorn,



*Figure 9a. Detail of bookcase finial of desk and bookcase in Fig. 9.*



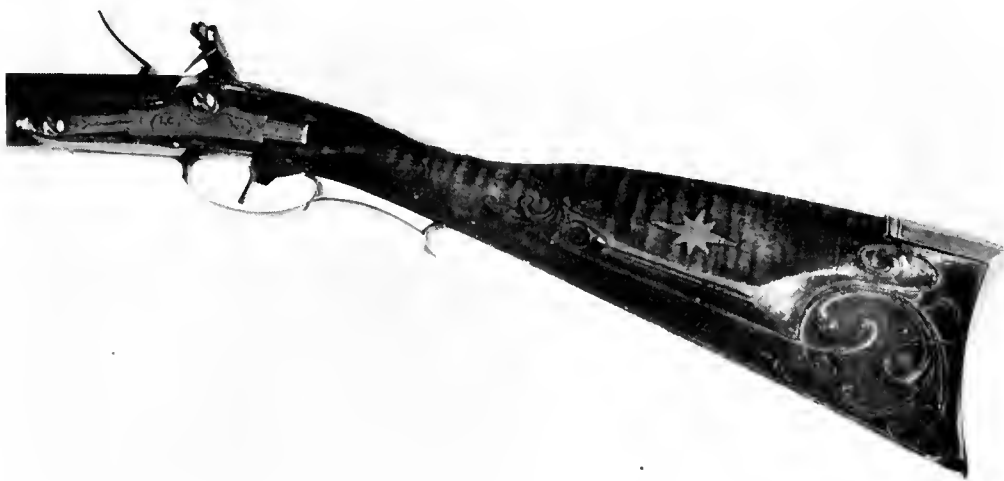
*Figure 9b. Detail of fallboard inlay of desk in Fig. 9.*

and wire which was still being practiced by Godfrey Wilkin of Shenandoah County (Fig. 12a). Wilkin working in silver wire has used this technique very effectively at the points of the star on the cheek rest of this rifle. Other than these two general similarities, I have not found related inlay on other furniture from this area.

Riflemaking was the most highly developed trade in Shenandoah County. Since the Great Wagon Road was one of the major routes to the frontier, there was great demand for long rifles in this area. To supply this market, gunsmiths took many apprentices and employed journeymen. This constant development of skilled gunsmiths created intense competition.



*Figure 10. Flintlock longrifle, ca. 1785, signed "C. Huffman," Woodstock. Curly maple stock with brass mounts and coin silver inlays. Barrel length 46", cal. .48. Private collection. Gusler photograph.*



*Figure 10a. Reverse view of rifle in Fig. 10. Gusler photograph.*

By 1812, riflemaking had developed strongly enough in this area to support two water-powered boring mills. These mills usually produced rifle barrels which were sold to gunsmiths, but Philip Grandstaff, the owner of one of these mills, produced complete longrifles for militia use on contract for the state. Grandstaff at one point employed eight gunsmiths in his shop, some of which were specialists. This large volume of production and intense competition had the effect of quickly refining and developing Shenandoah longrifles. Certainly from the academic standpoint, this artistic development was superior to other art in this area. The rifles in Figures 10 and 12 illustrate the best examples of Shenandoah County silverwork, brasswork, woodwork, whitesmithing, and engraving known to survive.

Dating about 1785, the rifle made by Christian Huffman of Woodstock (Fig. 10) is the earliest signed rifle from Shenandoah County known; the same C. Huffman made the flag staff tips referred to earlier. Its quality certainly indicates that riflemaking was well developed in Shenandoah County at this time.



*Figure 10b. Detail of patchbox of rifle in Fig. 10. Gusler photograph.*

The earliest documentation of Christian Huffman in Woodstock is his marriage to Ann Aplor on March 24, 1782.<sup>8</sup> About a year after his marriage, George Aplor, Huffman's father-in-law, gave him Lot No. 106 in Woodstock.<sup>9</sup> Although it is difficult to date, the log house in Fig. 11 may have been

Huffman's home and workshop. The room on the first floor to the right of the front door was originally made with two large windows. These were filled in at a later date with short pieces of logs; this filled-in section is visible in the halftone. I believe this room was used as a workshop while the remainder of the house was a dwelling.



*Figure 11. Log house on Lot 106 in Woodstock, now demolished. The first floor right room was probably the workshop of gunsmith Christian Huffman, and later clockmaker Jacob Frye. Gusler photograph.*

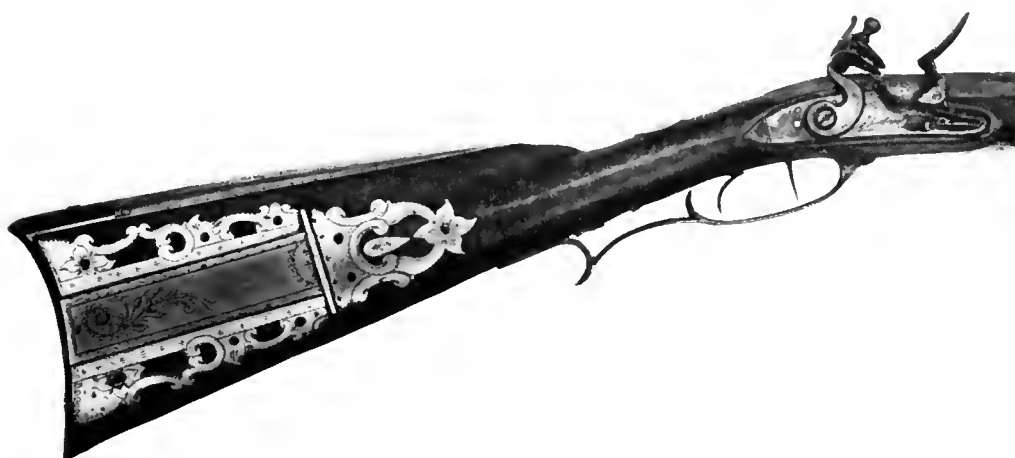
Christian Huffman was not the only craftsman who owned this lot. Philip Grandstaff, the gunsmith, bought one-half of this lot on December 12, 1795. Grandstaff sold it to Jacob Frye (clock and watchmaker) on October 13, 1800.<sup>10</sup> Unfortunately, the house was being demolished in March, 1973, when I photographed it. This is an all too familiar story, and it seems to be the fate of many of our more modest historic buildings.

Godfrey Wilkin (d.1812) was another gunsmith who produced rifles of superb quality and detail (Fig. 12) in Shenandoah County. Wilkin was apparently a diverse tradesman, and his estate inventory indicates that in addition to gunsmithing he was involved in leatherwork, including saddle and shoe making. He also worked at stone cutting and boring, cabinetwork and turning, and house interior work; laths, plaster and window sashes were listed in his inventory.<sup>11</sup> Since his inventory suggests a volume of work that would be impractical for one man to accomplish, he was more than likely overseeing the work of

apprentices and journeymen or contracting some projects. The high quality and sophistication of design and technique evident in Wilkin's rifles is a probable indication that he apprenticed as a gunsmith and then expanded into the other activities. Although the Wilkin family settled in the Shenandoah County area in the 1750s, Godfrey's rifles show a strong Winchester influence, and two riflemakers that were natives of Shenandoah are known to have served their apprenticeship in a Winchester shop.



*Figure 12. Flintlock longrifle, ca. 1800, signed on a silver inlay "G. Wilkin;" the barrel is signed by Simon Lauck, a Winchester, Va. gunsmith. Another inlay is engraved "S. Frye — his gun." A particularly unusual inlay is the brass and silver sun's face with a legend on another inlay below engraved "The Sun in Cleps" (the sun in eclipse). Curly maple stock, brass mounts, coin silver inlays. Barrel length 44 3/8". Private collection. Gusler photograph.*



*Figure 12a. Obverse of rifle in Fig. 12. Gusler photograph.*

Two longrifles are the only examples of his work I have seen, but in the Ford Museum there is a blanket chest signed "Godfrey Wilkin Hardy County and State of Va." (Fig. 13). Although I do not believe this is the same Godfrey Wilkin who was the gunsmith, certainly they were close relatives, possibly father and son. I do not doubt that they were associated in their crafts, since the gunsmith's inventory contained tools necessary for cabinetmaking.<sup>12</sup> Hardy County, now in West Virginia, lies on the western boundary of Shenandoah County.



Figure 13. Chest, dated 1801, walnut with yellow pine secondary wood. The inlay, which has not been tested, is probably sulfur. Not shown on the ends of the chest is the inscription "Well don." 34½" HOA, 54¾" WOA, 26½" DOA. Collections of Greenfield Village and the Henry Ford Museum, Dearborn, Michigan.

Judging from the number which survive, Shenandoah County artisans produced a large number of tall-case clocks. This probably contributed to clock case design elements occurring frequently in other forms of case furniture in the area. The movement in the tall clock in Fig. 14 is signed "Jacob Frye — Woodstock." Jacob Frye was in Woodstock from 1791<sup>13</sup> until his death in 1814. He is listed in the Shenandoah County personal property tax records as a clockmaker several times and occasionally as a silversmith. The inventory of his estate, which identifies him as a captain, has this entry regarding his trade: "two

large Vises a parcell of files a brace and sundry tools for the Clock making business 25.00." The inventory was taken October 12, 1814.<sup>14</sup>



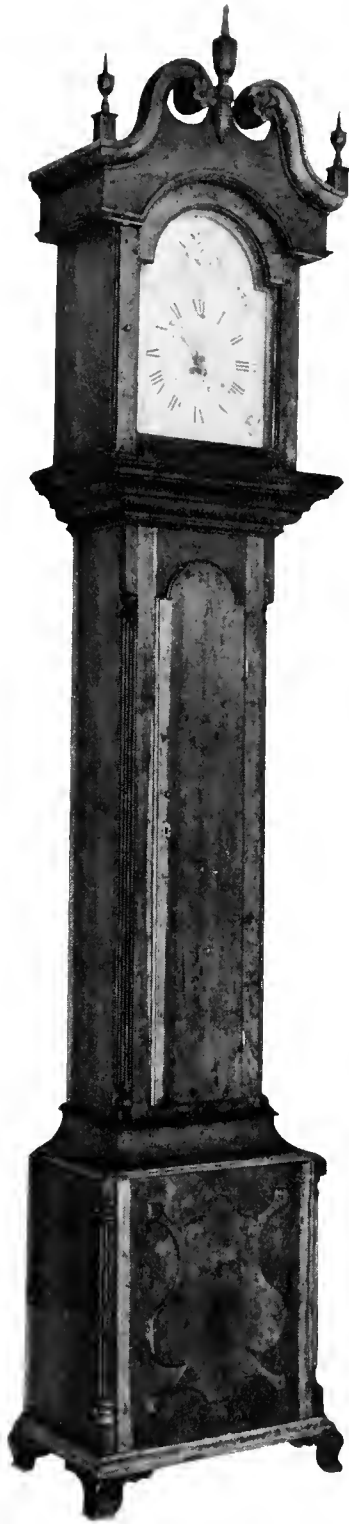
*Figure 14. Tall case clock, ca. 1810, walnut with yellow pine secondary wood. The dial is signed "Jacob Fry/Woodstock." 92 1/4" HOA. Private collection. Gusler photograph.*

Jacob Frye's clock movements (see Fig. 14a) usually have an arch cut in the lower section of the two brass plates which contain the works. I have seen similar arches on the plates of five or six clocks from this county. Several were ogee arches like this one, while others were cut in the form of astragal and round arches. The tall clock with the painted case has an ogee arch similar to this Jacob Frye movement.



*Figure 14a. Detail of movement from clock in Fig. 14. Gusler photograph.*

The applied carving on the pediment of this clock case is closely related to that on a desk and bookcase which is not illustrated here. The piercings in the pediment are repeated on another clock (Fig. 18), and a corner cupboard (Fig. 19), and they are related to the piercings in the skirt of the high chest in Fig. 2. Occasionally pieces have white wood crescent-shaped inlays replacing the piercings in the pediment. The quarter columns on this clock are characteristic of many Shenandoah County quarter columns. Instead of having a capital turning, they often have the base molding repeated at the top of the column. This detail, however, occurs in other states as well. These base



*Figure 15. Tall case clock, ca. 1815, cherry with yellow pine secondary wood. The dial is signed "Caleb Davis." Dimensions not recorded. Private collection. Gusler photograph.*

moldings are deeply turned in their centers. The astragal molding on the waist beneath the hood is a detail often encountered in the Winchester school. Another Frye clock with a case very similar to this one has fretwork beneath the hood instead of the simple astragal molding on this piece.

The dial of the cherry tall clock (Fig. 15) is signed "Caleb Davis." Caleb Davis was born in 1769 in Oldtown, Maryland; he was first listed in the Shenandoah County personal property tax records in the late 1790s. In 1802 he bought Lot 154 in Woodstock from Jacob Longinaker. How long he continued to work in Woodstock I do not know, but he was there at least until 1816 when he sold Lot 117.<sup>15</sup> Like the Frye clock, the case of this clock has quarter columns on which the base moldings are repeated at the top of the column. Although there is no definite evidence of columns on the hood, I believe it was originally made with them. The applied panel on the plinth is of unusual design, resembling a pelt stretched to dry.

Caleb Davis and Jacob Frye were apparently in partnership at one time; the tall clock in Fig. 16 is signed on its face "Fry and Davis." This clock is important not only because it documents this partnership, but also because its finely constructed case is related to the high chest in Fig. 2. The applied carving beneath the central finials on both pieces is nearly identical, and the hood columns, with their turned sections interrupting the flutes, are related to the turned sections on the quarter columns of the high chest. Another interesting feature of this clock is the bold ogee feet which extend outward; these occur occasionally on case pieces from this area.

Although it is unsigned, the painting illustrated in Fig. 17 is attributed to Caleb Davis by family tradition. Close study of the Caleb Davis clock faces reveals some similarities in details of design and execution which support this tradition, but study of more examples will be necessary to reinforce the attribution.

The two pieces of furniture shown in Figs. 18 and 19 were apparently made for the same household. Painted on the face of the tallcase clock (Fig. 18), in addition to the maker's name, are the initials "R L" which are presumably those of the original owner, Ruben Long. These initials indicate the movement was custom ordered from George Kring (d.1827), a clockmaker who worked in New Market.<sup>16</sup>

This clock case and the corner cupboard (Fig. 19) were probably made by the same cabinetmaker. Their broken scroll

pediments are very similar in contour, and they both have the unusual piercings. Although these two pieces have histories in the Ruben Long family of Page County, I believe they were



*Figure 16. Tall case clock, ca. 1812-15, walnut with yellow pine secondary wood. The dial is signed "Fry and Davis." 84½" HOA. Private collection. Gusler photograph.*



*Figure 17. Lady Reading in a Garden, ca. 1800-15, oil on canvas, attributed to clockmaker Caleb Davis. 52" x 45". Collection of Abby Aldrich Rockefeller Folk Art Center.*

made in Shenandoah County. This is supported by another clock in a private collection with a movement by Caleb Davis of Woodstock and an inlaid case very closely related to the Kring clock. I have also examined several corner cupboards which have similar broken scroll pediments (without the piercing) and inlay related in design to the Kring clock case.

In making this study, I have examined about one hundred objects which I believe were made in Shenandoah County. Some of the forms within this group I have just touched upon and others I have not included at all because an insufficient number were available to make strong conclusions.

Collectively, these Shenandoah County objects exhibit a strong provincial style that incorporates designs from several cultures. Since they represent only a fraction of this county's surviving material culture, they offer a dramatic commentary on the potential for further study in the vast area of the Shenandoah Valley that has not been explored by decorative arts historians.

*Mr. Gusler is Curator of Furniture for Colonial Williamsburg Foundation.*



*Figure 18. Tall case clock, ca. 1815-20, walnut primary wood with light wood and ebony inlay. The dial is signed "George Kring" and also bears the initials "R.L." Dimensions not recorded. Private collection. Gusler photograph.*



*Figure 19. Corner cupboard, ca. 1815-20, walnut with yellow pine secondary wood. Dimensions not recorded. Private collection. Gusler photograph.*

## FOOTNOTES

1. John W. Wayland, *A History of Shenandoah County Virginia* (Strasburg: Shenandoah Publishing House, 1927), p. 47.
2. Wayland, *A History of Shenandoah County Virginia*, p. 47.
3. *Letters from the South, Written During An Excursion In the Summer of 1816*, . . . Vol. II (New York: James Eastburn & Co., 1817), pp. 97-98.
4. Shenandoah Co., Va. *Executive Papers*, Militia, Folder 1783-1789. Virginia State Library, Richmond, Virginia. In the MESDA collection is another Shenandoah County militia banner, made for the 13th Regiment in New Market, dated 1799.
5. The author is presently working on a study of the Winchester school which will be published in the near future.
6. Unfortunately, the legs on this example were replaced and the form of the originals is not known.
7. A highchest from Virginia made in three sections was illustrated in *Antiques* magazine in September 1938, p. 160.
8. Shenandoah County, Va. *Marriage Register 1781-1850*. p. 6, entry 43.
9. Shenandoah County, Va. *Deed Book D*, p. 94, February 27, 1783.
10. Shenandoah County, Va. *Deed Book M*, p. 272.
11. Godfry Wilkin inventory, recorded 13th of September 1814, Shenandoah County *Wills*.
12. A check of the personal property tax records for both Shenandoah and Hardy Counties at the time the chest was made indicates but does not conclusively prove that there were two Godfry Wilkins, one in each of these adjoining counties.
13. John Croudson ledger book (collection of F. Painter, Woodstock, Virginia).
14. There is a local tradition that Jacob Frye, clockmaker, also made furniture. This tradition as far as I have been able to determine has no documentation to support it. The evidence I have found, Jacob Frye's inventory, suggests he was a clockmaker, and likewise tall clocks with works signed by him are different enough in their cases to suggest that different cabinet makers constructed them.
15. George Barton Cutten, *Silversmiths of Virginia* (Richmond: The Dietz Press, 1952), p. 218.
16. Shenandoah County *Will Book O*, p. 269; Shenandoah County *Deed Book Q*, p. 98.

*I would like to thank Mr. Fred Painter of Woodstock, Virginia, for his help in making this study; without his help this project would not have been possible. I would also like to thank the many people that have assisted me in locating pieces and allowed me to study, photograph, and illustrate pieces from their collections; some of these include Ms. Evelyn Byrd Deyerle, Dr. Henry Deyerle, Dr. Donald MacKenzie, and Warren French.*

## *Fraktur in the "Dutch Fork" Area of South Carolina*

CHRISTIAN KOLBE and BRENT HOLCOMB

The history and culture of the South all too often have been seen as the domain of English speaking peoples. Thus, the South is erroneously understood as a totally homogenous region. Recent scholarship has shown this not to be the case. Klaus Wust's book, *The Virginia Germans*, addresses the importance of this ethnic group in the settlement of Virginia. The Abby Aldrich Rockefeller Folk Art Center in Williamsburg has greatly contributed to our understanding of Germanic culture in the South. Research by the Museum of Early Southern Decorative Arts and Old Salem, Inc. has revealed much about the material culture of the German element in piedmont North Carolina. Little or no attention has been given to the cultural history of South Carolina's German-speaking peoples, however, a fact which seems strange considering the massive immigration of German and German-speaking Swiss to this area between 1730 and 1760.<sup>1</sup>

One has only to review the history and patterns of early Germanic settlement in South Carolina to understand the significance of this ethnic group in the state's cultural history. As early as 1716 the colonial government of South Carolina passed laws to encourage the settlement of the backcountry of the colony by Protestant immigrants.<sup>2</sup> This policy was motivated by two factors: first, the settlers would provide a buffer zone against attacks by the Spanish, French, and Indians; secondly, an increase in the colony's population was desirable because of a fear of slave insurrections.<sup>3</sup>

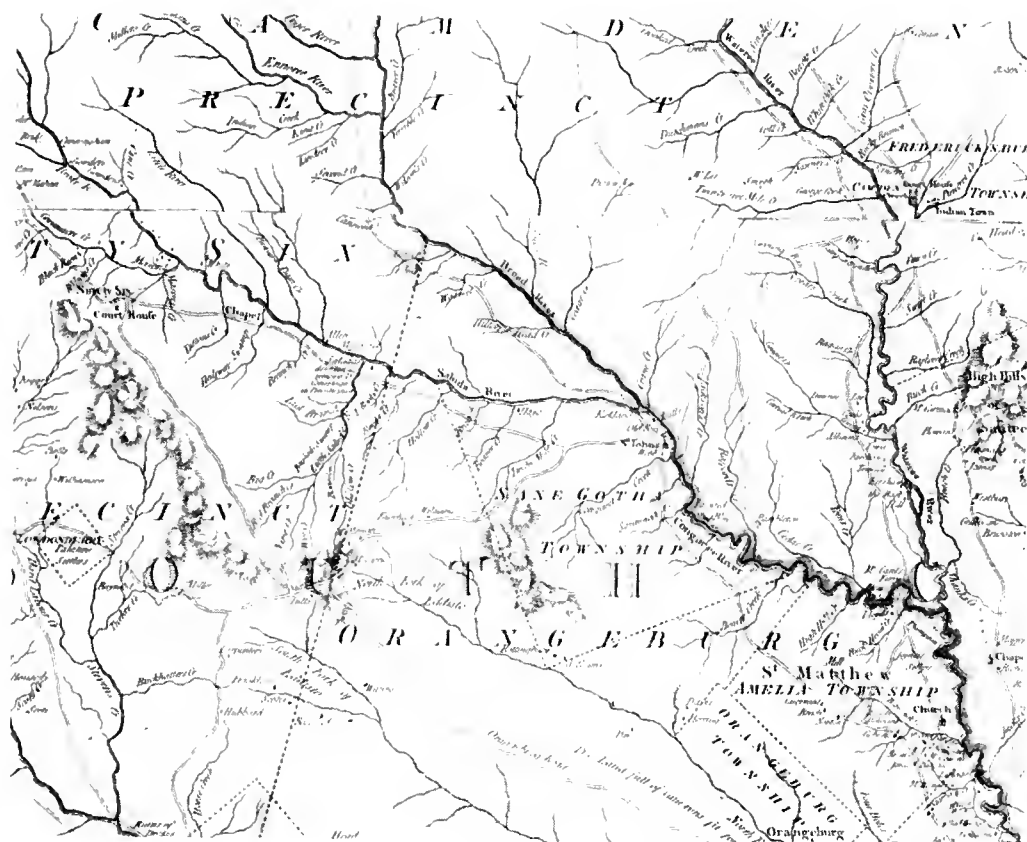


Figure 1. Detail from Mouzon's Map of North and South Carolina for 1771.

In 1727 Robert Johnson was appointed royal governor of South Carolina, and during his tenure he introduced a plan for the settlement of the backcountry which called for the establishments of eleven townships.<sup>4</sup> The Privy Council approved this plan in 1730, and by their order two townships were to be established on the Altamaha, Savannah, and Santee Rivers. It was also ordered that a township be established on the Pon Pon, Wateree, Black, and Waccamaw Rivers.<sup>5</sup> By 1740 nine of the eleven townships had been settled and surveyed.<sup>6</sup>

Heavy response to South Carolina's land policy came from German and German-speaking Swiss immigrants. Saxe-Gotha township, situated on the south side of the Congaree River below present day Columbia, was established in 1740.<sup>7</sup> As good land in Saxe-Gotha became scarce, the German settlers moved into the area between the Broad and Saluda Rivers.<sup>8</sup> (See map, Figure 1) This area includes part of present day Richland, Lexington, and Newberry Counties. The earliest settlement of the area between the Broad and Saluda Rivers came in 1744. Among its first settlers were Jacob Derer, Caspar Foust, John

Jacob Fridig, John Jacob Geiger, and John Matthys, all of whom were German-speaking.<sup>9</sup> It was also during these years that Germans from Pennsylvania began to migrate to this area of the colony.<sup>10</sup> By 1748 the Swiss immigration to South Carolina ceased as the authorities in the Swiss cantons forbade any further exodus of its inhabitants to the American colonies.<sup>11</sup> However, German immigration from other parts of Europe continued until 1760, with the greatest colonization coming in the 1750s.<sup>12</sup> Between 1748 and 1759 the colonial government of South Carolina received around 1,300 petitions from German immigrants for land. This amounted to about 3,700 headrights, and of this number, 1,600 headrights were settled for the land between the Broad and Saluda Rivers.<sup>13</sup> By 1759 there were about 1,800 Germans in this area.<sup>14</sup> Because of the compactness of the German element between the two rivers, the area became known as the "Dutch Fork." The term "Dutch" was the mispronunciation of the word "Deutsch" or German.<sup>15</sup>

It was the "Dutch Fork" and the land just outside its borders which was settled in the eighteenth century by German immigrants, who brought with them and retained a particular cultural background as well as the Lutheran and Reformed faiths. The merger of these ethnic and religious factors is clearly expressed in their arts. Traditionally it has been said that the Germans quickly dropped their own culture in favor of the mannerisms and customs of their English neighbors. If this were true, then South Carolina's Germans would be an anomaly in comparison to German societies in other areas of the United States. The discovery of *fraktur* (illuminated manuscripts) from South Carolina, however, indicates that more of a Germanic culture existed there than has been previously thought.

Of the seven known South Carolina *fraktur*, five are *taufscheine* (birth and baptismal records) by the anonymous but well-traveled "Ehre Vater Artist." This appellation refers to the artist's frequent use of the masthead "Ehre Vater und Mutter" (honor father and mother).<sup>16</sup> Works by the artist have been found in North Carolina and Pennsylvania.<sup>17</sup> The Ehre Vater artist's work has also been found in the Niagara Peninsula of Canada,<sup>18</sup> and current research on these pieces will undoubtedly shed greater light on his life and travels.

The density of the German population between the Broad and Saluda Rivers would have attracted an itinerant *fraktur* artist. Pastor Frederick S. Weiser and John Bivins, Jr., who have

studied the artist's work in depth, have suggested that the Ehre Vater artist was probably an itinerant parochial school master of the Lutheran or Reformed confession.<sup>19</sup> Both scholars concur that the South Carolina taufscheine could have been done by the artist on a visit to the "Dutch Fork" area.<sup>20</sup>



Figure 2. Taufschein of Maria Margaretha Hausihl, born in 1787 in Newberry County, S.C. Watercolor on paper, 15½ x 12½ inches. Private collection. MESDA research file S-9164.

Honor Father and Mother

MARIA MARGARETHA HAUSIHL

was born in South Carolina, in Newberry County in the year after Christ's  
November, 1979

birth 1787, 4 April. Her parents were Friedrich Wilhelm Hausihl and his Christian wife Anna Maria, nee Geiselbart. She was brought to Holy Baptism by Mr. Waller, Lutheran preacher. Her sponsors were Johann Benedict Mayer and his wife.

Dearest Jesus, Full of grace  
Heal the wounds of my soul  
Give me your spirit's strength  
That in my heart's keeping  
Good teaching, such virtues  
Shall adorn my youth  
Let my young and tender heart  
Learn no evil jests  
Rather let me with the years  
Experience more all that is good  
So will I with all my right  
Praise your strength, Jesus. Amen.

---

The birth dates recorded on five South Carolina taufscheine by the Ehre Vater artist range from 1780 to 1799. Only the latest date, however, represents a time frame within which the pieces could have been executed, after stylistic and chronological comparison with taufscheine by the same artist from other areas. It was not unusual for birth records to be drawn for an individual many years after the subject's birth. However, it is not clear whether the Ehre Vater artist was in South Carolina but once or whether he made several trips to the area. Pastor Weiser has suggested that the artist might have been a schoolmaster sent by the Lutheran authorities at the University of Helmstedt in Germany to minister to the needs of Lutherans in the United States.<sup>21</sup> Pastors and schoolteachers were sent from Helmstedt to North Carolina.<sup>22</sup> During the eighteenth century, South Carolina Lutherans had communications with their brethren in North Carolina.<sup>23</sup> From 1803 to 1826, the majority of Lutheran churches in South Carolina belonged to the North Carolina Synod.<sup>24</sup> Thus there exists the possibility that a schoolmaster sent by Helmstedt could have entered South Carolina via North Carolina.

Research has revealed that there were parochial schools in the "Dutch Fork" area, but as yet, no names for schoolmasters have been found. Thus, likely names for the Ehre Vater artist still elude scholars. However, the presence of the artist in South Carolina clearly suggests that there was communication between the "Dutch Fork" and German communities to the north, possibly as far away as Pennsylvania.



Figure 3. *Taufschein* of Eva Margaretha Süss, born in 1756 in Newberry County, S.C. Watercolor on paper, 15 5/8 x 12 5/8 inches. Private collection. MESDA research file S-9173.

Jesus, My Confidence

EVA MARGARETHA SÜSS

was born in South Carolina, in Newberry County, in the year 1756 after Christ's birth, the 12th October. Her parents were Christophel Süss and his wife Susanna, nee Anhaus. She was brought to Holy Baptism by the honorable Pastor Theüs. Her sponsors were Andreas Thomi and his wife Maria Eva. She entered matrimony in the year 1777, April 15, with Nicolaus Summer, who however died in 1781, March 9, in which marriage she produced with him 3

sons. In the year 1782, January 8, she entered marriage a second time with Wilhelm Sommer.

Aged 84 years 6 months & 14 days

Jesus, your blood and righteousness  
My beauty are, my glorious dress;  
Mid flaming worlds, in these arrayed,  
With joy shall I lift up my head

---

The taufschein for Maria Margaretha Hausihl (Figure 2), Eva Margaretha Süss (Figure 3), and Maria Magdalena Sommer (Figure 4) were done for families living in the Crim's Creek area of Newberry County, near the present day town of Pomaria. These three taufscheine were done for girls who either were born within the Sommers family or married into it. Did the artist do all three taufscheine at the same time, or were they executed on separate occasions? Again, there are no clear answers to those questions. However, it is interesting that the Hausihl, Süss, and Sommer families all worshiped at St. John's Lutheran Church where there may have been a parochial school.

Maria Margaretha Hausihl's taufschein (Figure 2), in composition and in selection of motifs, is typical of the Ehre Vater artist's work from other areas. However, there are some distinctions between these works and those from North Carolina which should be cited. The two birds in the lower corner of the fraktur illustrated in Figure 2 have attenuated slender necks quite unlike those of the parrot-like birds seen on North Carolina examples. These more closely resemble the birds seen on Pennsylvania work by the artist. More specifically, the Hausihl taufschein's birds resemble those found on the birth and baptismal record of Johannes Reiter of Bucks County, Pennsylvania.<sup>25</sup> The Hausihl and Reiter taufscheine are also similar in other motifs and in their overall composition.

In the rather elaborate taufschein for Eva Margaretha Süss (Figure 3), the artist incorporated architectural features such as striped columns to support the arched masthead. This same feature is found in his work from North Carolina. The fern-like fronds which decorate the capital letters in the masthead of the Süss and other South Carolina taufscheine have not been seen in works attributed to the artist outside of South Carolina.<sup>26</sup> The capital "J" and "Z" in the masthead "Jesus meine Zuversicht" in Figure 2 are examples of this embellishment. The Süss taufschein (See Figure 3) is also the only one of the known South

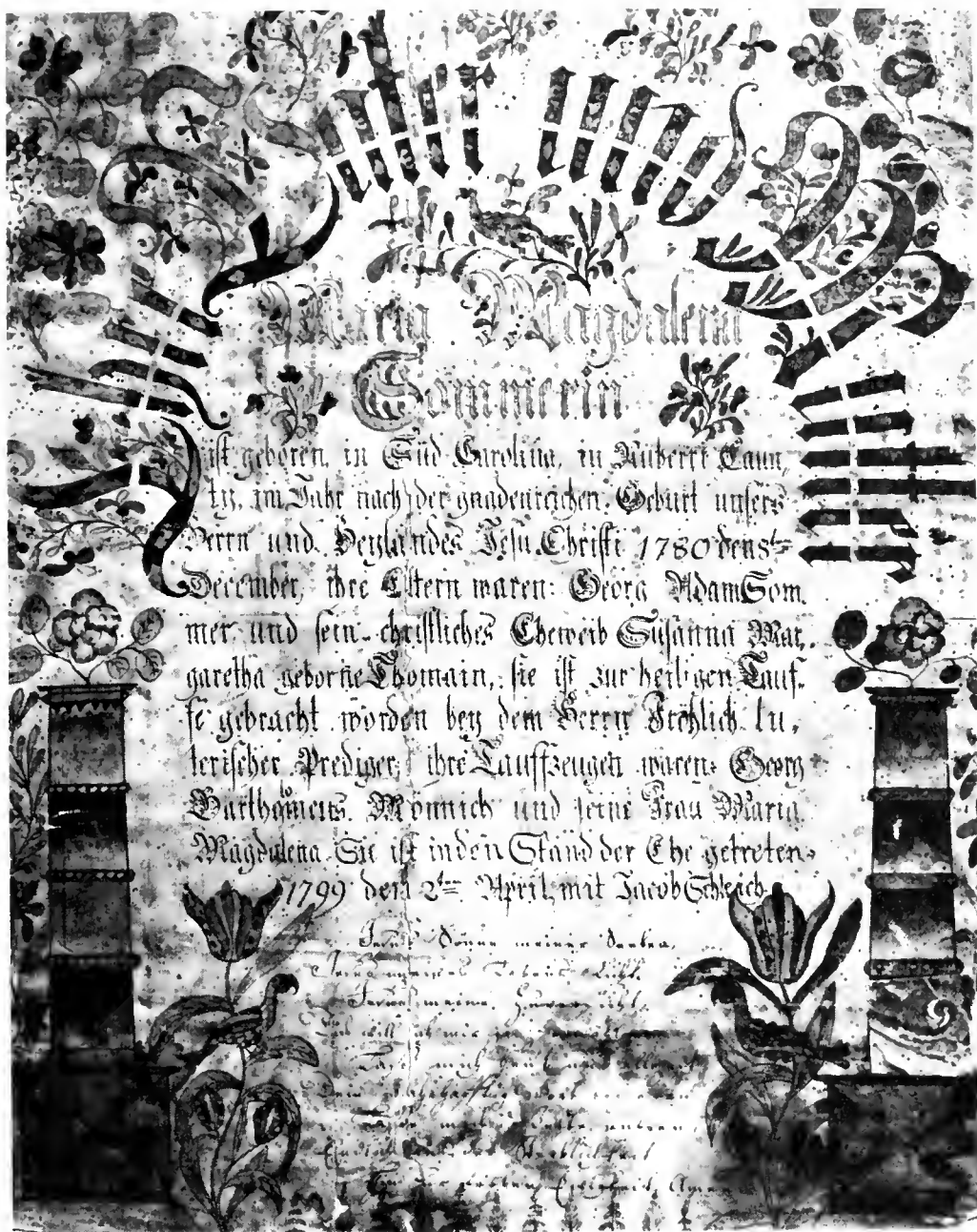


Figure 4. Taufschein of Maria Magdalena Sommer, born in 1780 in Newberry County, S.C. Watercolor on paper, 16 x 11 7/8 inches. Private collection. MESDA research file L-165.

Honor Father and Mother

MARIA MAGDALENA SOMMER

was born in South Carolina, in Newberry County, in the year after the merciful birth of our Lord and Saviour Jesus Christ 1780, 8 December. Her parents were George Adam Sommer and his Christian wife Susanna Margaretha, nee Thoma. She was brought to Holy Baptism by Mr. Fröhlich,

Lutheran preacher. Her sponsors were George Bartholomeus Mönnich and his wife Maria Magdalena. She entered the state of matrimony 1799, April 2, with Jacob Schleich.

Jesus, Sun of my soul  
Jesus, Light of my life  
Jesus, my confidence  
I will choose you completely for myself  
Let your truthful word rule me today and in all time  
Let the same eventually guide me out of mortality  
Hence to happy eternity. Amen.

---

Carolina pieces which has part of its message filled in by another hand. This message records that Eva Margaretha was baptized by the reformed pastor Christian Theüs, brother of the portrait painter Jeremiah Theüs of Charleston.<sup>27</sup> Christian and Jeremiah Theüs, like other immigrants to the American colonies, came from cultures where academic art and folk art coexisted. The well-educated Theüs brothers would have felt at ease with both traditions.

At the bottom of this taufschein appears the following verse;

Christi, Blut und Gerechtigleit  
Soll seyn mein Schmuct und Ehrenkleid  
Damit will ich vor Gott bestehn  
Wenn ich zum Himmel werd eingehn.

This poem is the first verse to the choral “Das Blut Jesu Christi, des Sohnes Gottes, Machet uns rein von aller Sünde.”<sup>28</sup> Johann Herrmann Aal’s taufschein also has this verse (Figure 6) as well as taufscheine by the artist from North Carolina and Pennsylvania.

Columns supporting an arched masthead are seen again in the taufschein for Maria Magdalena Sommer (Figure 4). Directly under the masthead is a bird similar to those on the Hausihl example. The birds perched on the tulips at the bottom of this example closely resemble the parrot-like birds on North Carolina examples.

The remaining South Carolina examples by the Ehre Vater artist were done for Lexington County families. Elisabeth Mütz’s taufschein (Figure 5) exhibits motifs commonly seen in other examples such as variegated tulips, pansy-like flowers, compass-drawn roses, and trees at the bottom. Also at the

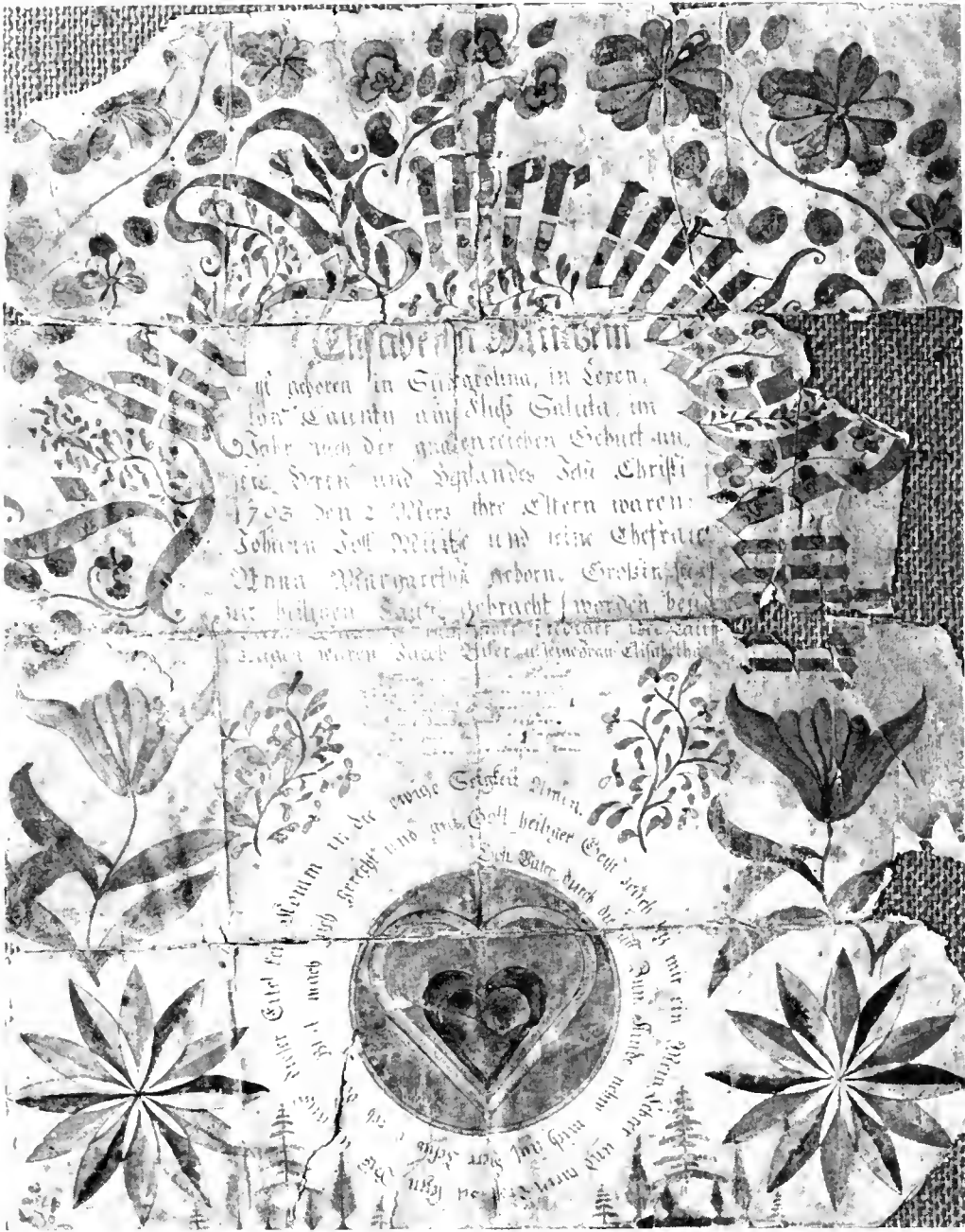


Figure 5. *Taufschein* of Elisabeth Mütze, born in 1793 in Lexington County, S.C. Watercolor on paper, 16¼ x 12½ inches. Private collection. MESDA research file S-9163.

Honor Father and Mother

ELISABETH MÜTZE

was born in South Carolina in Lexington County, on the Saluta [Saluda] River in the year after the merciful birth of our Lord And Saviour Jesus Christ, 1793, March 2. Her parents were Johann Jost Mütze and his wife Anna Margaretha, born Gross. She was brought to Holy Baptism by Wallern, Lutheran preacher. Other sponsors were Jacob Buser and his wife Elizabeth . . .

[No other legible transcription available]

God Father receive me as a child  
Through Baptism. Jesus, through your  
Blood make me righteous and good.  
God, Holy Spirit, enter into me to be my  
Comfort and teacher until I leave this  
Vanity to enter eternal blessedness. Amen.

---

bottom of this taufschein is a concentric heart flanked by compass-drawn roses out of which tulips spring. The composition and motifs used here relate closely to the artist's work in North Carolina, especially with the taufschein for Johannes Hein.<sup>29</sup> It is interesting to note that a similar concentric heart motif was used on one known painted corner cupboard from the "Dutch Fork" area.

Of the surviving South Carolina work only the piece from Johann Herrmann Aal (Figure 6) has a horizontal format. This format has not been encountered in the artist's known North Carolina examples but is seen in those from Pennsylvania. The fern motif is used in the capital "H" and "G" of the Aal masthead, but the intersecting compass-drawn circles at the lower corners are not seen in other South Carolina examples.

Although the artist's South Carolina production compares generally with his work from other areas in both iconographical detail and design, there are additional distinctions which should be observed. In the method of illumination of mastheads, South Carolina works resemble Pennsylvania fraktur rather than North Carolina taufscheine. Both South Carolina and Pennsylvania taufscheine have mastheads with elaborately illuminated letters, and frequently these mastheads have bars through them.<sup>30</sup> In this respect, the artist's North Carolina work seems plainer by comparison.

Although these South Carolina pieces present a host of unanswered questions and the name of the Ehre Vater artist still eludes scholars, they further our understanding of both his style and career. With the aid of further research it is hoped that this elusive artist will be identified.

While the majority of extant fraktur for the "Dutch Fork" was done by the well-known Ehre Vater artist, research in the area is still in its initial stages, and the extent of work done by other artists is not fully known. The discoveries of two fraktur by other hands suggest that there were other artists of some ability.



Figure 6. *Taufschein* of Johann Herrmann Aal, born in Lexington County, S.C. Watercolor on paper, 12¼ x 15¾ inches. Private collection. MESDA research file S-9167.

Lord God You are indeed  
Our Confidence through and through

JOHANN HERRMANN AAL

was born in South Carolina, in Arinsburg County, [Orangeburg] in the year 1786, 20 September. His parents were Phillip Aal and his wife Anna Margarathe, nee Emig. He was brought to Holy Baptism by Mr. Hochheimer, Lutheran preacher. His sponsors were Johann Herrmann Suldan and his wife Maria Margaretha.

Jesus, your blood and righteousness  
My beauty are, my glorious dress;  
Mid flaming worlds, in these arrayed,  
With joy shall I lift up my head.

One of these artists did the death memorial of Elisabeth Lohrmenn (Lowman). (Figure 7). *Taufscheine* are a more common form of fraktur while fraktur death memorials are less frequently seen. Though the artist was not as skillful as the Ehre Vater artist, his work shows a keen sense of balance and a fondness for a symmetrical arrangement of motifs. The central axis for the

work is the skull and bones which sits above a coffin. This symbol of death is flanked by trees and low lying walls. At either end of this wall are flowers on curved, leafy stalks and circular motifs. On the top of the memorial is scalloped design. The paper for this piece bears a watermark<sup>31</sup> dated 1797, which suggests that it may have been drawn shortly after Elisabeth's death in 1796. No other examples by this artist are known by the authors.

Fraktur seems to have been very popular in the Lowman family. The bookplate shown in Figure 8 was found in the sermon book of Gehorg (George) Lohrman (Lowman), father of Elisabeth. Although the bookplate is dated 1812, the sermon



Figure 7. Death Memorial of Elisabeth Lowman, born in 1794 in Lexington County, S.C. Watercolor on paper which bears the P & B / 1797 watermark of Portal & Company (Portal & Bridges), Laverstoke Mill, Hampshire, England, 7½ x 12 inches. Private collection. MESDA research file S-9161.

#### ELISABETH LOHRMENN [LOHRMANN]

was born in South Carolina, in Lexington County, in the year 1794 after Christ's birth, the 18th of June. Her parents were Gorge Lohrman and his wife Anna Catarina. She was brought to Holy Baptism by Mr. Wallberg. Her sponsors were George Threer and his wife Anna. God called the child away November 25, 1795 and accordingly to Christian custom was buried by Mr. Wallberg.

Memmentum  
Morg



Figure 8. Book plate dated 1812 in the sermon book of Georg Lowman of Lexington County, S. C. Watercolor on paper, 8¼ x 6½ inches. Private collection. MESDA research file S-9162.

GEHORG (GEORGE) LOHRMAN  
His Sermon Book

Anno Domini 1812  
23 November  
C. H. W.

Your whole life long have God before your eyes and in your heart and guard yourself that you do not sin willingly. [Tobias 4:5 (6 in German Bibles)]. Do not be angry or sin and do not let the sun go down on your wrath. [Ephesians 4:26]

Chri[stian] Henrich Wigger

book was published in 1762 in Stuttgart, Germany. The mirror (reversed) signature on the bookplate is that of Christian Heinrich Wiggers, a native of Oldenburg, Germany, who immigrated to South Carolina around 1812.<sup>32</sup> There is some question as to whether Wiggers presented the sermon book to Lowman, or whether the book belonged to Lowman, who asked Wiggers to illuminate the page. Wiggers wrote both his name and initials on the bookplate. The writing and the drawing are similar in their somewhat unsteady execution. These factors led the authors to believe that Wiggers was the artist. The records of Lexington County, South Carolina, indicate that Wiggers was a farmer. However, Wiggers could have been both a farmer and a schoolmaster who executed fraktur.

The few examples of South Carolina fraktur discussed in this article reveal a strong adherence to the cultural tradition and expression valued by the Germanic settlers in the "Dutch Fork." It is the hope of the authors that this article will encourage others to study the Germanic culture of the state. The importance of South Carolina's English culture is well known by scholars of material culture. Documentation of its Germanic culture provides a factor which expands and enriches the material culture of South Carolina.

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## NOTES

1. Robert K. Ackerman, *South Carolina Land Policies*, (Columbia: University of South Carolina Press, 1977), pp. 81-84.
2. R. L. Merriwether, *The Expansion of South Carolina 1729-1765*, (Kingsport, Tenn.: Southern Publishers, Inc., 1940), p. 17.
3. *Ibid.*, p. 6.
4. *Ibid.*, p. 17.
5. *Ibid.*, p. 19.
6. Ackerman, *Land Policies*, p. 81.
7. *Ibid.*, p. 84.
8. Merriwether, *Expansion*, p. 147.
9. Thomas H. Pope, *The History of Newberry County, South Carolina 1749-1860*, 2 vols. (Columbia: University of South Carolina Press, 1973), p. 6.

10. *Ibid.*, p. 7.
11. *Ibid.*
12. Merriwether, *Expansion*, p. 150.
13. *Ibid.*, p. 154.
14. Pope, *History of Newberry County*, p. 7.
15. *Ibid.*, p. 6.
16. John Bivins, Jr., "Fraktur In the South: An Itinerant Artist," *Journal of Early Southern Decorative Arts*, Vol. I, Number 2 (Nov. 1975), p. 5.
17. *Ibid.*
18. Letter from Frederick S. Weiser to Christian Kolbe, 30 Jan. 1979.
19. Bivins, "Fraktur," p. 10.
20. Interview with John Bivins, Jr., Winston-Salem, North Carolina, 13 Jan. 1979; letter from Frederick S. Weiser to Christian Kolbe, 30 Jan. 1979.
21. Letter from Frederick S. Weiser to Christian Kolbe, 30 Jan. 1979.
22. History of the Synod Committee, *History of the Lutheran Church in South Carolina*, (Columbia: R. L. Bryan Company, 1971), p. 31.
23. *Ibid.*, p.100.
24. *Ibid.*, p. 149, p. 163.
25. Bivins, "Fraktur," p. 15, figure 9.
26. Interview with John Bivins, Jr., Winston-Salem, North Carolina, 13 Jan. 1979.
27. *History of the Lutheran Church in South Carolina*, p. 59.
28. *Kirchenbuch der Ev. Luth. — Christus Gemeinde* published in New York in 1884, p. 244. This book is in the library of the Lutheran Seminar in Columbia, South Carolina. This hymn was written by Nicolaus Ludwig von Zinzendorf; letter from Frederick S. Weiser to Christian Kolbe, 7 March 1979. This hymn was translated into English by John Wesley.
29. Bivins, "Fraktur," p. 13, figure 7.
30. Interview with John Bivins, Jr., Winston-Salem, North Carolina, 13 Jan. 1979.
31. The paper may have been manufactured by Portal & Co. at the Laverstroke Mill in Hampshire, England, the "P & B" watermark signifying the partnership of Portal and Bridges, formed in 1794 (Letter from Anne F. Clapp, Print and Paper Conservator, H. F. du Pont Winterthur Museum, to Christian Kolbe, 28 March 1979).
32. *Citizenship Book Q*, p. 100, the South Carolina State Archives.

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